Music at Convocation Hall

Martin Riseley, violin
Guillaume Tardif, violin
Alicia Au, violin
Aaron Au, viola
Tanya Prochazka, cello

Friday, March 18, 2005

7:15 pm *Pre-Concert Introduction*
by **Dr David Cook**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Divertimento in E-Flat major for Violin, Viola and Cello, KV 563 (1788) — Wolfgang Amadeus Mozart (1756-1791)

Allegro
Adagio
Menuetto Trio
Andante
Menuetto Trio 1, Trio 2
Allegro

Martin Riseley, violin
Aaron Au, viola
Tanya Prochazka, cello

String Quartet in C Minor, Op. 18, No. 4 (1801) — Ludwig van Beethoven (1770-1827)

Allegro ma non tanto
Scherzo. Andante scherzoso quasi Allegretto
Menuetto. Allegretto
Allegro

Guillaume Tardif, violin
Alicia Au, violin
Aaron Au, viola
Tanya Prochazka, cello

Intermission

String Quartet in F, 'American', Op. 96 (1894) — Antonin Dvořák (1841-1904)

Allegro ma non troppo
Lento
Molto vivace
Finale. Vivace, ma non troppo

Martin Riseley, violin
Guillaume Tardif, violin
Aaron Au, viola
Tanya Prochazka, cello

Program Notes
by Allison Fairbairn

Wolfgang Amadeus Mozart
b.Salzburg, 27 January 1756
d. Vienna, 5 December 1791

Divertimento in E flat major, KV 563 for Violin, Viola and Cello (1788)
1. Allegro
2. Adagio
3. Menuetto: Allegro; Trio
4. Andante
5. Menuetto: Allegretto; Trio 1; Trio 2
6. Allegro

Mozart's Divertimento in E flat, KV 563, has long been the favourite of specialists, but it has never captured the level of public popularity that many of his other works have. Musically profound and architecturally pristine, this work stands on a unique plateau of perfection, even for Mozart. Perhaps the lack of public awareness of this work has to do with the *Divertimento*'s generally dark – often severe – mood, and the relatively static timbres given it by the sparse forces involved: violin, viola and cello. Although the piece does contain movements of soaring joy, the joy has a darker character quite different from the joviality of other Mozart masterworks. There is little exhibitionism of the kind that helped propel other works into the public consciousness, only a pure, meticulous ensemble spirit that demands the most of the players and listeners.

Written in 1788, the year he completed the last three great symphonies and the "Coronation" concerto and premiered *Don Giovanni*, the *Divertimento* is dedicated to fellow Mason Michael Puchberg, who often lent money to Mozart during his frequent financial troubles. This may explain the key of E flat, which has been linked to Masonic symbolism in many other works by Mozart. Although the work takes a true divertimento form, with its six contrasting movements, the mood of the piece suggests the introspective surroundings of a drawing room more so than the open-air setting of the usual divertimento.

Ludwig van Beethoven
b. Bonn, bap. 17 December, 1770
d. Vienna, 26 March 1827

String Quartet in C minor op. 18 no. 4 (1801)
1. Allegro ma non tanto
2. Scherzo: Andante scherzoso quasi Allegro
3. Menuetto: Allegretto
4. Allegro

The six string quartets, Op. 18, were composed from 1798 to 1800, and were published in Vienna in 1801. It was during this early period that Beethoven synthesized the formal achievements of Haydn and Mozart, and these are among the best examples of that early synthesis. From Haydn, he took the concept of motivic development; from Mozart he took the spirit of harmonic adventure and the concept of formal elasticity within a clear

framework. What emerged was a synthesis of traits of Haydn and Mozart, leading to a powerful sense of dynamic, evolutionary form; this synthesis came to its peak in his middle period.

The work opens with an emotionally powerful sonata structure in the first movement. The second movement, a scherzo rather than the expected adagio, shows Beethoven's growing impatience with classical formalism. Opening with a fugato, it is quite similar to the second movement of Symphony No. 1, which dates from this period. The third movement, a minuet and trio, returns to the classical mould. Here again, Beethoven rebels against formalism, and is impatient with exact repetitions. The rebellion has two aspects: the trio's second section is not repeated, and the da capo of the minuet is played faster than the initial statement. The fourth movement is a spirited rondo.

Antonin Dvořák
b. Nelahozeves, nr Kralupy, 8 September 1841
d. Prague, 1 May 1904

String Quartet no. 12 in F major, op. 96 "American" (1894)
1. Allegro ma non troppo
2. Lento
3. Molto vivace
4. Finale. Vivace, ma non troppo

No work of Dvořák's exploits pentatonic, or five-tone, melodic material more thoroughly than the F major Quartet, Op.96, composed in 1894 when he and his family visited the Czech community in Spillville, Iowa. Being surrounded by his fellow countrymen reminded him of his homeland and strengthened his natural leaning for Bohemian inflections, evident in this quartet as well as his other familiar work composed in America, the "New World" Symphony.

Each movement makes use of pentatonic materials, more specifically the "tetratonic" scale, since each movement favours four of the five available notes of the pentatonic scale. The first movement presents the notes *F*, *A*, *C*, and *D* (and sometimes *G*) in the viola in a lively rhythm against the brightness of F major. The second subject of the movement (in A major), also pentatonic, suggests the sweetness of the prairies, darkened only by a brief, solemn canon in the development. The *Lento* is overwhelmingly melodious, the cantilena made all the more expressive by the constant murmur of notes in the inner parts, unbroken until near the end. For a considerable time the cello dialogues with the first violin, then the two violins sing together, followed by the cello alone. The *Scherzo* has another tetratonic theme, and its trio offers an ingenious working out of that same theme, featuring longer notes and the same minor key. The high chirping in the first violin is said to have been adapted from the call of a red bird with black wings that Dvořák heard in the woods near Spillville. The *Finale* produces a new permutation of the now familiar tetratonic notes in a lively pulse, which is only interrupted for a calmer, chorale-like episode, heard twice.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

Alycia Au, a versatile violinist, has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Tanya Prochazka is professor of cello and chamber music and conductor of the Academy Strings and the University Symphony Orchestra at the University of Alberta. Originally from Australia, Tanya studied with Andre Navarra and Jean Hubeau at the Paris Conservatoire and at Indiana University with Janos Starker. Ms. Prochazka is an international soloist, recitalist and chamber musician. In her past musical lives she was the cellist of Ensemble I in Vienna, Austria and principal cellist of the Scottish Baroque Ensemble, the London Mozart Players and the English Sinfonia in Britain. Tanya also taught at the Royal Academy of Music and Guildhall School in London, England, the Victorian College of the Arts and the Australian National Academy of Music in Melbourne, Australia. Tanya gives regular cello and chamber music masterclasses and orchestra clinics. She has an impressive discography featuring French, American, English and Czech music. Her newly released world premier recording of the New Goldberg Variations with pianist Jacques Despres has been reviewed with great acclaim in the Strad Magazine, the National Post and other journals, and is played regularly on CBC and National Public Radio in the US. At the beginning of March 2004 she performed the world premier of the cello concerto by Alfred Fisher, "La Rosa Enflorece", with the Kingston Symphony Orchestra, in Kingston, Ontario, and in October performed the world premier of Malcolm Forsyth's Double Concerto for viola and cello with Rivka Golani and the Edmonton Symphony Orchestra. Her most recent solo performances have been of all of Bach's Cello Suites.

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Guillaume Tardif is Assistant Professor of Violin and Chamber Music at the University of Alberta, Canada.

He pursues a very active career as solo performer and guest clinician in Canada and abroad. He has appeared as soloist with orchestras and chamber ensembles in Canada, United States, Hungary, Brazil and Peru, and enjoyed chamber music performances with many leading artists (such as Malcolm Bilson, Bobby McFerrin, Kristian Bezuidenhout, Michel Lethiec, etc). He has often been heard on Canadian radio and television, and on other international networks. In the last year, Guillaume Tardif has served as concertmaster with different ensembles in Edmonton.

Numerous touring and recording projects have been supported by grants from the Messinger Foundation, the Eastman Foundation, le Fonds d'Aide à la Recherche du Canada, the Support Fund for the Advancement of Scholarship, the Fund for International Development Initiatives, and the support of various Canadian Embassies abroad. He was also granted the use of violins from the Canada Council Instrument Bank and from the Eastman Collection, including a 1714 Stradivarius.

Born in 1975 in Quebec City, Guillaume Tardif started his main studies at the Conservatoire de Quebec with Jean Angers, where he received BMus and MMus, along with a Premier Prix in Violin with Great Distinction. He then pursued DMA studies in Rochester, NY at the Eastman School of Music, as a student of Oleh Krysa and Ilya Kaler. Apart from regular academic programs, he also studied with Darren Lowe, Lorand Fenyves, Moshe Hammer, Lise Elson, and others.

In addition to his extensive teaching and concertizing, Guillaume Tardif has written a few works for solo violin and provided new cadenzas to violin concertos by Mozart and Paganini. His first and most recent recording, 'Virtuoso Encores' (Dell´Arco Publications), have garnered enthusiastic responses from a varied audience in Canada and abroad.

Upcoming Events

March

19 Saturday
6:00 pm Cocktails, 6:30 pm Dinner
The University of Alberta Madrigal Singers Annual Fund Raising Dinner Concert/Silent Auction
Leonard Ratzlaff, Conductor
Fairmont Hotel MacDonald
$100/person ($50 tax receipt)
For more information, call 428-2929

19 Saturday, 7:00 pm
The University of Alberta Symphonic Wind Ensemble
with **Northern Alberta Honor Band**
William H Street, Director
Admission: $10/student/senior, $15/adult

21 Monday, 12:00 noon
Noon Hour Organ Recital
Featuring graduate and undergraduate Student organists of the University of Alberta Department of Music
Free admission

21 Monday, 5:00 pm
Hear's to your Health
Ann Marie Hoover, soprano
Nora Bumanis, harp
Julia Shaw, harp
Patricia Tao, piano
The Spanish Voice
Featuring works by Falla, Granados, Rodrigo, Salzedo, Hasselmans, and Ortiz
Foyer, Bernard Snell Hall
Walter Mackenzie Health Sciences Centre
University Hospital
Free admission
For more information, please call 492-8109

22 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist **Jean-Paul Sevilla**
Free admission
For more information, please call 492-8109

29 Tuesday, 8:00 pm
Master of Music Recital
Alice Boyd, organ
Free admission

April

1 Friday, 8:00 pm
The University of Alberta Concert Choir
John Brough, Director
Admission: $10/student/senior, $15/adult

2 Saturday, 8:00 pm
***Happnin'*:The University of Alberta Jazz Choir**
Liana Bob, Director
Admission; $10/student/senior, $15/adult

3 Sunday, 8:00 pm
Faculty Recital
Guillaume Tardif, violin
Tanya Prochazka, cello
Milton Schlosser, piano
Clara Schumann *Trio in G Minor, Op. 17*
Robert Schumann *Phantasiestücke for Piano Trio, Op 88*
Felix Mendelssohn *Trio No. 2 in C Minor, Op. 66*
Admission: $15/student/senior, $20/adult

4 Monday, 12:10 pm
Music at Noon, **Convocation Hall Student Recital Series**
Featuring students from the Department of Music
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).